completely successful, as in the case of scagliola, and good construction is not interfered with, we think there might be few arguments against its use. The principles of utility and of integrity of material are valuable as advisers, but baneful as masters.—The woods which are indigenous to England have been as little used in furniture and interior decoration as those of foreign growth, whilst they are by no means deficient in beauty. Many an old root of elm is left to rot, or is chopped up, which could readily have been preserved, sawn into veneers, and made use of in place of mahogany, to which it is often quite equal in appearance. By means of Payne's process, even dry-rot, and the presence of vermin, it is said, can be prevented, at the same time that combustibility is greatly diminished. It is true that the *natural* appearance is not preserved by this process, but in many instances, a good surface of uniform and beautiful appearance can be gained. Oak, walnut, maple, elm, and some other woods become of very dark colour, but can be made to receive a fine polish, and could often be employed for panels with good effect. In some cases there is great contrast of tint in the same log, after preparation, so that these might be inapplicable except in smaller pieces, or perhaps by applying the process after the article of furniture had been made; but sycamore, elm, beech, and some others are generally uniform, except as regards the previous grain of the wood. The patentées look upon it as a complete substitute for paint, even in external work, and say that it requires much less seasoning; and that process is recommended to be performed subsequently. The top of a table, formed of a score of pieces of common wood of different kinds, and a door, which we have seen, prove to us that the resources of art might be greatly extended, in the manner we have pointed out. The pieces showed no signs of warping, being beautifully joined, and had received a high polish.

The cracking and shrinking of door panels in cheaply built houses, results not only from imperfect seasoning, but from the wood being often employed without undergoing the process of drying. Wood, which will have to remain three parts of the year in a heated atmosphere, requires a different preparation from that of external work. If the superfluous moisture be expelled, it undergoes no change, yet how great difficulty is found in getting this point attended to, is known to every one who has had even a drawing-board made, having omitted to give precise directions as to placing the wood in the stove.

We have thus endeavoured to shew that there is a new field for art in the use of various kinds of wood, not now adopted, and we do think that the limitation to oak in the new Houses of Parliament is not the best step towards the satisfactory decoration of those buildings.* We are surely getting beyond the mere imitation of art in a period, when its present resources were not known, and we cannot think that any description of wood is to be excluded from Gothic buildings. Why debar the art from such materials as teak, mahogany, or cedar, or from those resources in our country, which a building so decidedly national should be able to exhibit?

THE GAP IN PICCADILLY.

Month after month having passed since the houses on the south side of Piccadilly were pulled down to make room for a post-office, as was at first said, but in reality, as it afterwards appeared, for the Museum of Economic Geology,—and no movement being visible, we have been led to inquire into the state of things there.

So far as we can learn, it appears that the idea is not so near being a reality as it was some time ago. Plans were prepared, but not meeting entire approval, were sent back, as we are told, for alteration. A new administration has since come into power, and, up to this moment, we believe, nothing precise is determined on in respect of the proposed building; so that it seems probable that the dwellers around the spot in question (some of whom have written to us on the subject anxiously) will have the benefit of doubt and a dirty hoarding for some time to come yet.

* Vide The Builder, p. 319, *ante*.

THE ROMAN CATHOLIC CHURCH OF ST. GILES, AT CHEADLE.

The following description of this costly structure was written by the architect, Mr. Pugin, and cannot be read without interest.

The church of St. Giles, at Cheadle, which was consecrated on Monday, the 31st of August, and solemnly opened for Divine service on the day following, has been erected at the sole cost of the Earl of Shrewsbury, from the designs of Mr. Welby Pugin, and has occupied nearly six years in erection. It consists of a western tower, surmounted by a lofty spire; a nave of five compartments, with north and south aisles and porches; a Lady chapel; a chapel of the Blessed Sacrament; a chancel; with sacristies and organ-loft on the north. The style is that which prevailed during the reigns of the Edwards, commonly called decorated; and no labour or expense has been spared to render it as far as possible a perfect revival of the art of that glorious period.

The western entrance is in the tower; it consists of a deeply-moulded doorway, enriched with lions' heads and oak branches in the hollows; the label is square, resting on two shafts, and forming large spandrils filled with foliage and talbot shields. The doors are of English oak, strongly braced, and hung with hinges fashioned after the form of rampant lions, nearly covering the whole door; these are gilt, and the face of the doors painted red and bordered with iron gilt engrailing, being the armorial bearings of the family. In the lower part of the tower buttress are two canopied niches, containing stone images of St. Peter and St. Paul. Above the first string-course, on the south-west angle of the tower, two niches are formed out of the buttresses; in the southern one is an image of St. Giles, and in the other, an effigy of the Earl of Shrewsbury, kneeling with a model of the church, as founder, with his patron St. John the Baptist, standing behind him. Under St. Giles is a corbel with a hind, surrounded by foliage in accordance with the legend of that saint, and the other corbel is sculptured with the Shrewsbury arms supported by two talbots. Immediately over the west door is a single window of three lights, with foliage work in the jambs and arch. Over this are the windows of the ringing chamber, which is ascended by a spiral staircase, forming an external turret on the south side. The belfry windows are eight in number, and the spaces between the mullions filled with perforated lead work securely fastened to the stone work by iron cramps.

The bells are supported by a strongly-braced oak framing, rising from the floor of the ringing chamber, where it springs from a stone projection in the wall, carried out by corbel work, visible from the interior of the church.

At the spring of the belfry windows, the internal angles of the tower are gathered into an octagon by segmental arches, and the juncture of the spire and tower is strongly secured by an iron tie cased in copper. The four emblems of the Evangelists are sculptured on four small gablets resting on the stone weatherings at the angles of the spire; above these are four richly canopied niches running up into crocketed work and pinnacles, containing images of the Latin Doctors, seated on thrones of the natural size carved in stone. The eight crocketed ribs, which gradually diminish in size and projection as they approach the apex, spring from eight talbots at the base of the spire, and terminate in as many gablets with bosses to receive them.

There are four double light windows at the base of the spire, terminated by crocketed gables and crosses, four immediately above the angle pinnacles, and four smaller ones near the upper part of the spire. The whole is terminated by a cross, composed of iron and copper, partly gilt, and surmounted by a cock, and secured to the spire, passing down the centre of the stone-work about twenty feet, and fastened to four bars of iron bolted to an iron collar going entirely round the interior of the spire. The whole height, including the cross, is about 200 feet from the level of the churchyard.

The southern porch is vaulted with intersecting stone ribs, springing from six engaged shafts, and enriched with foliage and heraldic bosses. The external roof is composed entirely of stone. The horizontal joints are all weathered, and the vertical ones covered with ribs terminated by gablets above the string-course. The label of the external arch is crocketed, and terminates in a corbel supporting an image of our Blessed Lady, with our Lord, under a rich canopy, with angels holding thuribles in quatrefoils on either side. The floor is paved with encaustic tiles of various devices, with this inscription, "We will go into the house of the Lord with gladness." On each side of the inner doorway are holy water stoups in niches.

The northern porch is similar in proportions, but plainer in design. The internal vault, as well as the roof, are of stone, but ribbed and arched instead of groined. The niche over the external arch contains an image of our Lord giving benediction, and the floor is laid with encaustic tiles.

The eastern end of the chancel is supported by two angle buttresses, with niches, containing images of St. John the Baptist and St. John the Evangelist. In the apex of the gable over the great window is another niche, with an image of our Blessed Lady with our Lord. The gable is terminated by a stone floriated cross, and immediately below the sill of the east window are three angels in quatrefoils, bearing sacred emblems. The eastern gable of the nave rises considerably above the chancel, and supports a belfry containing the sanctus bell. This belfry is composed of four pinnacles, with intermediate gables and a centre termination. The words, "Sanctus, Sanctus, Sanctus," are cast round the bell, which, as its name implies, is rung to give notice of the commencement of the canon.

The Chapel of the Blessed Sacrament extends eastward from the end of the south aisle, being groined with stone. The external buttresses are more massive, and the one which is placed at the end of the aisle wall contains a niche with an image of the resurrection of our Lord.

On the north side of the chancel are the sacristies and organ loft, ascended by a spiral staircase in a turret, weathered with stone and terminated by a lion. The roofs, which are very high pitched, are all covered with strong lead, secured by rolls at short intervals; the ridges are surmounted by cresting partly gilt. This cresting, which was anciently found on all the roofs of ecclesiastical and important buildings, not only produces a rich and beautiful effect, but is actually useful in confining the lead and securing it from violent storms of wind. The tower is open to the nave as high as the floor of the ringing chamber by a large arch, splayed off with massive mouldings, and several feet in depth.

The floor of the tower is laid with tiles charged with the bearings of Talbot and Comyn, intersected by borders. A wrought-iron screen runs across the lower part of the great arch, dividing off the tower entrance; but it is provided with large gates, that can be opened at pleasure.

The nave consists of five bays, or compartments, of twelve feet each; in height forty-five, and in width, including the aisles, forty feet. The ten arches are supported by eight detached and four engaged pillars, with richly foliated caps, all of different designs; these pillars, as well as every portion of the roof, walls, arches, &c., are covered with gilding and painted enrichments. Over every arch are two circles containing heads of prophets, copied from ancient Italian frescoes. The roof is framed entirely of English oak, all the beams, rafters, braces, &c., being open to the ceiling, and carved and moulded; each principal rests on a stone corbel, representing an angel playing on some musical instrument. The floor is laid with encaustic tiles and stone alleys, with borders of inscription tiles, having sentences from the pontifical office for the consecration of a church. A stone seat is built round the side and end walls, which are lined to the height of about four feet five inches with blue and yellow glazed tiles.

The western bay of the south aisle is divided off by carved oak screens, supported by brass shafts. The font, which is of alabaster, is fixed in the centre of this inclosure, and octagonal in form; four monsters or dragons are represented crushed under the pedestal, emblematic of sin destroyed by the sacrament of baptism. The bowl is surrounded by quatrefoils, containing emblems of the four evangelists and angels bearing crowns. The cover is

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